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APRIL, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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SONG.

AQUABELLA, RAMON. Yes.

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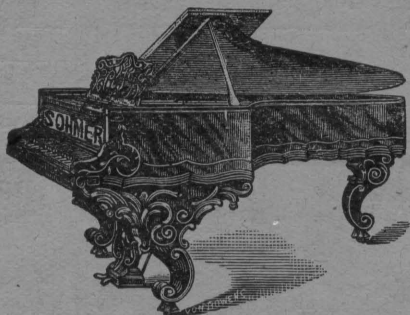
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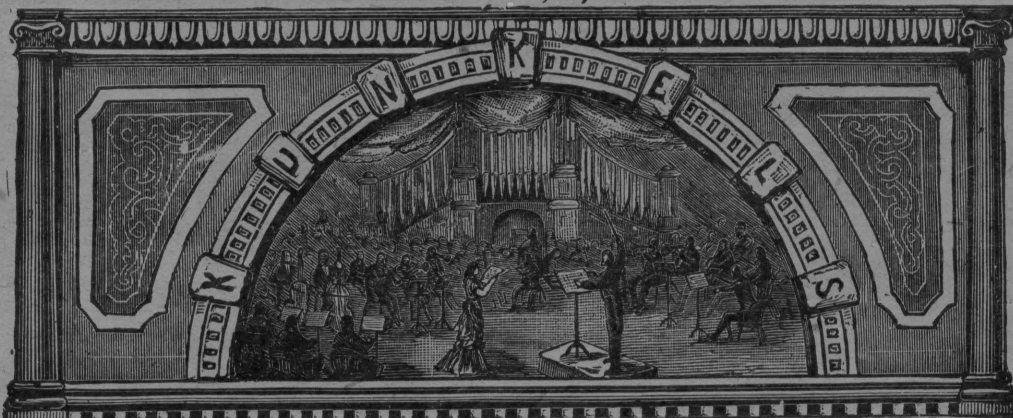
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RICHARD WAGNER A TWOFOLD GENIUS.

Richard Wagner was a double genius. Not only was he a musician of remarkable originality, but his literary work is of such a nature that he stands in the front rank of dramatic poets. To find similar instances of dual genius, we must traverse three or four centuries of time, till we meet with Michael Angelo, Leonardo da Vinci, and Raphael, who were noted as architects as well as painters. So radical have been the reforms effected by Wagner in the treatment of the drama with music, and so stupendous the nature of his undertakings, that none but a mind of colossal proportions could cope with the complex problems. It was quite in the nature of things that his appearance should have occasioned an upheaval in the world of

art, and that it should be divided into ardent devotees and fervid enemies.

In reviewing the history of the fine arts we learn that the great masters have always builded upon the suggestions of their predecessors, profiting by their failures as well as by their successes. Wagner felt the full force of this obligation to his antecedents when he made the somewhat discouraging statement that "no composer can be original at the outset, but must begin by imitating the works of others."

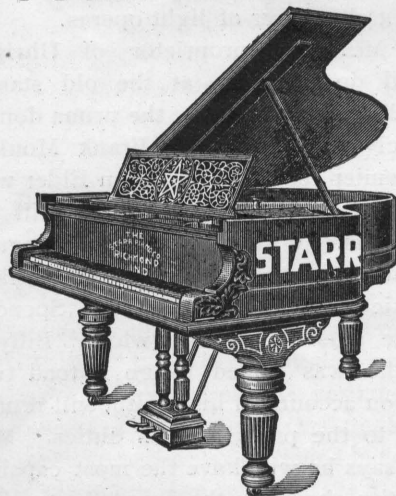
It is necessary in forming an opinion of a composer's claim to distinction to consider the period in which he was born and the environment in which he labored. Wagner belonged to that remarkable group of geniuses that appeared about the year 1810. This was the period of revolution. The wholesome influence of the Renaissance had in the course of

time given place to mere superficialities. The love for classical art had been supplanted by a devotion to the artificial. The reverence for Greek proportion, symmetry and form had degenerated into the formalities of the Rococo style. Toward the end of the eighteenth century continental Europe was suffering from the miasmatic spiritual atmosphere bred by the swamps of indolence and immorality. The remedy required was a purifying whirlwind. It came in the form of the French revolution and the Napoleonic wars. Torn by tumultuous emotions, nature gave birth to great musicians to enable her to express her pangs and woes—Schubert born in 1797, Berlioz in 1803, Chopin and Liszt in 1809, Schumann in 1810 and Wagner who was born in 1813. When the poet-composer was but five months old his native city was the scene of one of Napoleon's fiercest battles.

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MUSICAL REVIEW

April, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

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THOMAS M. HYLAND, . . . EDITOR

APRIL, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts continue the chief musical features of the season at Association Hall, Grand and Franklin avenues. Every Wednesday night music lovers turn out in force to hear unrivalled programmes, replete with choice numbers, rendered by the best talent, and to participate in the giving away of the magnificent \$400 Kunkel Brothers Upright Piano. Students of music should not miss the opportunity afforded them of hearing their favorite numbers played in the most artistic manner. The following programmes have been rendered since last report:

280th Kunkel Concert (Fourteenth Concert of the Season), Wednesday Evening, March 6th, 1901.—1. Piano Solo—a. Abegg—Variations, Schumann; b. Sprite of the Wind (Caprice), Paul. Mr. Charles Kunkel. 2. Song—Thou Brilliant Bird (from the Pearl of Brazil), David. Miss Mae Estelle Acton. 3. Piano Solo—Miserere Scene from "Il Trovatore," Grand Concert Paraphrase, Verdi-Kunkel. Miss Amanda Ruschaupt. 4. Sonate for Piano and Violoncello—Op. 36, Kleinmichel; two movements—a. Andante cantabile; b. Allegretto con moto. Messrs. P. G. Anton and Charles Kunkel. 5. Piano Duet—Sparkling Dew Caprice (by request), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 6. Song—Polonaise (from Mignon), Thomas. Miss Mae Estelle Acton. 7. Violoncello Solo—Fantasie et Variations; La Valse de Schubert "Le Desir" (Sehnsuchts Walzer), Servais. Mr. P. G. Anton. 8. Piano Duet—Stradella Overture (Flotow), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

281st Kunkel Concert (Fifteenth Concert of the Season), Wednesday Evening, March 13th, 1901.—1. Sonate for Piano and Violin, Op. 24, Beethoven; a. Allegro; b. Adagio molto espressivo; c. Scherzo—Allegro molto; d. Rondo—Allegro ma non troppo. Messrs. Victor Lichtenstein and Charles Kunkel. 2. Song—Jewel Song from "Faust," Gounod. Miss Mae Estelle Acton. 3. Piano Solo—Rigoletto (Quartette), Verdi; Grand Concert Paraphrase, Liszt. Mr. Charles Doerr, pupil Artists' Class, Kunkel's

Conservatory of Music. 4. Violin Solos—a. Romance, Svendsen; b. Serenade, Pierne; c. Czardas, Hubay. Mr. Victor Lichtenstein. 5. Piano Solos—a. Marche de Nuit (Night March), Gottschalk; b. Heather Bells Polka (by request), Kunkel. Mr. Charles Kunkel. 6. Songs—a. Avec tes Yeux Mignonne, Lassen; b. Ritournelle, Chaminade; c. Thou art mine all, Bradsky, Miss Mae Estelle Acton. 7. Piano Duet—Pegasus, Grand Concert Galop, Schotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

282nd Kunkel Concert (Sixteenth Concert of the Season), Wednesday Evening, March 20th, 1901.—1. Sonate for Piano and Violin—Op. 20, Gade. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Nita Gitana, De Koven. Mr. Horace P. Dibble. 3. Piano Solo—Miserere—Concert Paraphrase (by request), Verdi-Gottschalk. Miss Eva E. Murphy, pupil Artists' Class, Kunkel's Conservatory of Music. 4. Song—The Choir Invisible, Chase. Master Frank DeVol, accompanied by his teacher, Mr. Paul Mori. 5. Violin Solo—Russian Airs, Wieniawski. Signor Guido Parisi. 6. Songs—a. The Merry, Merry Lark, Nevin; b. I'll Sing thee Songs of Araby, Clay. Mr. Horace P. Dibble. 7. Piano Solos—a. Celestial Harmonies—Intermezzo from Mascagni's Cavalleria Rusticana, Kunkel; b. Murmuring Spring (Caprice), Bohm. Mr. Charles Kunkel. 8. Song—Merrily I Roam, Schleiffarth. Master Frank De Vol. 9. Violin Solos—a. Nocturne, Chopin-Sarasate; b. Mazurka de Concert, Musin. Signor Guido Parisi. 10. Piano Duet—American Girls' March (by general request), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel.

283rd Kunkel Concert (Seventeenth Concert of the Season), Wednesday Evening, March 27th, 1901.—1. Piano Solos—a. Resignation—Etude No. 7, Op. 25, in C sharp minor; b. Polonaise, Op. 53; c. Waltz in D flat, Op. 64, No. 1; d. Two Movements from Sonate, Op. 31; Funeral March and Scherzo, Chopin. Mr. Charles Kunkel. 2. Songs—a. The Rosary; b. The Nightingale's Song, Nevin. Miss Lena Wiley. 3. Song—Aria—Rejoice Greatly, from "Messiah," Haendel. Miss Genevieve Hussey. 4. Piano Solos—a. La Fileuse (Spinning Song), Raff; b. Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles J. Kunkel. 5. Song—Dreams, Strelezki. Miss Lena Wiley. 6. Song—For All Eternity, Mascheroni. Miss Genevieve Hussey. 7. Piano Duet—Caliph of Bagdad (Overture-Boieldieu), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

CHORAL SYMPHONY SOCIETY.

The tenth concert of the season will be given Friday evening, April 5th, and will present "The Redemption," by Gounod. The Redemption was performed for the first time in America some seventeen years ago at the old Armory, in St. Louis, under the direction of Theodore Thomas, and was accompanied by his orchestra. The chorus was trained by Joseph Otten, for many years conductor of the Choral-Symphony Society, and

the great majority of the chorus singers were members of the old Choral Society. The work is a majestic composition of great effectiveness, and many of its numbers have since become standard pieces for choral and vocal concerts, especially the grand and thrilling chorus, "Unfold, ye portals, everlasting."

It is an extremely modern presentation of the subject treated by Handel in "The Messiah," only the prevailing characteristic of "The Redemption" is dramatic, while that of "The Messiah" is lyric.

The soloists will be Sara Anderson, soprano; Mrs. Oscar Bollman, contralto; D. Ffrangcon Davies, bass; Charles Galloway, organist.

SUMMER OPERA.

Delmar Garden and Uhrig's Cave will afford music lovers plenty of light opera during the summer months.

Manager C. M. Southwell of the Castle Square Company and J. C. Jannopoulos have practically completed arrangements for the Delmar Garden theatrical privileges, and will put on elaborate presentations of popular comic operas.

Mr. Southwell and Mr. Jannopoulos will take the best of the Castle Square chorus with them, as well as many of the favorite principals. Mr. Jannopoulos is now in New York looking for comedians and comedienues, it is said, and arranging for the accessories of his production. The Delmar Garden productions will consist altogether of light operas.

Frank McNeary, proprietor of Uhrig's Cave, will do business at the old stand. Maude Lillian Berri will be the prima donna of Mr. McNeary's company; Frank Moulan will be premier comedian; Clinton Elder will sing the tenor roles, and the basso will be Walter Lyons. William Steigers will again be with the company, as will Fannie Frankel and Fannie da Costa. Alexander Spencer will be the musical director, while "Billy" Blande, who was forced to go abroad two years ago on account of his health, will return to attend to the press agent's duties. Mr. McNeary says he will have the most capable and attractive chorus in the Cave's history.

The advanced pupils of Strassberger's Conservatory of Music gave a concert at Memorial Hall on the 5th ult. The programme was a very creditable one and superbly rendered.

CHARLES DOERR, the popular pianist and teacher, played with unqualified success at the 281st Kunkel Concert given on the 13th ult. at Association Hall. Mr. Doerr's work is artistic to a high degree and won him the well-merited enthusiasm of the large audience present.

A PRACTICAL piano-tuner says that in a house heated by a furnace, or in a room with a stove or steam heat, the piano should be placed against an outside wall in winter and an inside wall in summer.

THE Paris Grand Opera gives one hundred and ninety performances a year, four of them free. The government contributes \$160,000 a year to the expenses.

ACCORDING to a German musical calendar, Beethoven, Wagner, and Liszt are most popular in German concert halls, followed by Brahms, Mozart, Mendelssohn, and Schumann. Tchaikowsky is the most popular of Russian composers.

HECTOR BERLIOZ, one of the greatest orchestral colorists that ever wielded a musical pen, died of grief, because he was not appreciated. To-day, however, he receives the honors denied him in life. At the opening of an exposition in his honor at Frankfort, Felix Weingartner conducted. The exhibit consisted of portraits of Mme. Berlioz, a large number of programs, booklets, scores, manuscripts and letters.

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YES.

Inscribed to Mrs. J. M. Moloney.

Ramon Aquabella.

Moderato. ♩ - 92.

Yes' will I say to you, if such should

be The answer you de - sire, sweet heart, from me "No" I will

not as answer give and do What would not please my own my dar - ling, dar - ling

1628 - 4

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cresc.

true. If you but love me as you say you do,.... What hap - pi -

cresc.

N.B.

rall.

ness there is in store for two Our hearts, u - ni - ted, strong in love will

Red. * *Red.* *

ad lib.

be If "Yes" you'll say, sweet - heart, to me.....

Red. * *Red.* * *Red.* *

ad lib.

If "Yes" you'll say, sweetheart to me, sweetheart, sweetheart.

a tempo.

Red. * *Red.* * *Red.* *

N.B. Play the note sung.

4

Where'er you go in all this world so wide... On fan-cy's

wings I'll fly un-to your side... My thoughts shall ev-er whisper in your

ear... I wish, sweetheart, that you were on-ly on-ly near. On land and

sea, on ev'ry mount-ain top..... My love pro-claims a-loud "For-get me not"....

not".... Your im-age guides me to the hav'n of rest.... With you, sweet-

heart I will be blest..... If "Yes" you'll say,

sweet-heart to me sweet-heart, sweet-heart.

1628 - 4

Ramon Aquabella.

Allegretto - 116.

Secondo.

Primo.

Primo.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando) are used throughout. There are also markings for fingerings (e.g., 1, 2, 3, 4, 5) and articulation (e.g., accents, slurs). The notation includes many accidentals (sharps, flats, naturals) and some unusual markings, possibly indicating corrections or specific performance instructions. The overall style is characteristic of early Romantic piano music.

LA PREFERENCIA.

SPANISH DANCE.

Ramon Aquabella.

Allegretto ♩ - 116.

Primo.

The musical score is written for piano and treble clef. It begins with a forte (*f*) dynamic and a tempo of 116 beats per minute. The first system contains two measures of piano accompaniment and two measures of the melody. The second system continues the melody with a forte (*f*) dynamic. The third system features a piano (*p*) dynamic and includes a first ending marked '1. ed.'. The fourth system includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The fifth system concludes with a fortissimo (*sf*) dynamic. The score is marked with various fingerings and articulation marks throughout.

First system of musical notation. Upper staff (treble clef, one sharp) and lower staff (bass clef, one flat). Dynamics include *f*. Fingerings are indicated by numbers 1-5. Markings below the staves include "Red." and asterisks.

Second system of musical notation. Dynamics include *f* and *cresc.*. Markings below the staves include "Red." and asterisks.

Third system of musical notation. Dynamics include *f* and *p*. Markings below the staves include "Red." and asterisks.

Fourth system of musical notation. Dynamics include *p*. Markings below the staves include "Red." and asterisks.

Fifth system of musical notation. Dynamics include *rit.* and *a tempo.*. Markings below the staves include "Red." and asterisks.

Primo.

5

First system of musical notation. Treble and bass staves. Treble staff begins with a forte *f* dynamic. The system includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5. A crescendo *cresc.* marking is present. The system concludes with a repeat sign and a double bar line.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte *f* dynamic. The system includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5. A crescendo *cresc.* marking is present. The system concludes with a repeat sign and a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff begins with a forte *f* dynamic. The system includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5. A crescendo *cresc.* marking is present. The system concludes with a repeat sign and a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte *f* dynamic. The system includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5. A crescendo *cresc.* marking is present. The system concludes with a repeat sign and a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a forte *f* dynamic. The system includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5. A crescendo *cresc.* marking is present. The system concludes with a repeat sign and a double bar line.



7

The musical score is for the piano introduction of 'The Merry Widow' by Franz Lehár. It is written for piano and includes fingerings and articulations. The score is in 3/4 time and features a key signature of one flat (B-flat). The introduction consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The melody is characterized by a series of eighth and sixteenth notes, often grouped in triplets. The left hand features a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece is marked 'Allegretto' and 'Molto'.



First system of musical notation. The upper staff features a melodic line with various accidentals and a crescendo marking (*cresc.*). The lower staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The upper staff continues the melodic development, and the lower staff includes a forte marking (*f*) in the accompaniment.



Third system of musical notation. The upper staff shows a melodic phrase with a fermata, while the lower staff continues the accompaniment.



Fourth system of musical notation. This system includes a crescendo marking (*cresc.*) and a forte marking (*f*). It also features a *Red.* (Reduction) marking with an asterisk and a ** Red.* marking.



Fifth system of musical notation. The upper staff includes a forte marking (*f*) and a piano marking (*p*). The lower staff features a *rit.* (ritardando) marking and a sf (sforzando) marking. It also includes *Red.* and ** Red.* markings.

Primo.

9

The first system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The right hand features a series of eighth and sixteenth notes, often beamed together, with some triplets. The left hand plays a steady eighth-note accompaniment. A 'cresc.' marking is present in the right hand. Fingering numbers (1-5) are indicated throughout.

The second system of musical notation. The right hand continues with complex rhythmic patterns, including many beamed sixteenth notes. The left hand maintains its eighth-note accompaniment. Fingering numbers are clearly marked for both hands.

The third system of musical notation. The right hand features a prominent eighth-note pattern, with some measures containing eighth-note triplets. The left hand continues with eighth notes. A dashed line with the number '8' above it indicates a measure repeat or a specific fingering sequence.

The fourth system of musical notation. The right hand has a series of beamed sixteenth notes. The left hand continues with eighth notes. A 'cresc.' marking is present, and the system ends with a 'f' (forte) dynamic marking.

The fifth system of musical notation. The right hand features a series of beamed sixteenth notes. The left hand continues with eighth notes. A 'f' (forte) dynamic marking is present. The system ends with a 'Ped.' (pedal) marking and an asterisk.

The sixth system of musical notation. The right hand features a series of beamed sixteenth notes. The left hand continues with eighth notes. A 'rit.' (ritardando) marking is present. The system ends with a 'f' (forte) dynamic marking and a 'Ped.' marking with an asterisk.

Secondo.

a tempo.
mf

f

f *cresc.* *sf*

Primo. *f* *Primo.*

p *f* *sf*

Primo.

11

a tempo.

mf cresc.

f f

f cresc. sf

f p

sf sf

AMORCITO.

INTERMEZZO.

To Miss Clara Busch.

LOUIS CONRATH.

Moderato. ♩ - 120.

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The first system begins with a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic marking. The third system features a ritardando (rit.) marking followed by a return to tempo (a tempo.) marking. The score includes various fingerings and a 'Ped.' (pedal) marking at the end of each system, accompanied by a star symbol.

4 Animato. ♩ - 144.

f a tempo.

ad lib. *Tempo I. Grazioso.*

p *pp*

rit. *Cantabile.*

p

rit. *a tempo.*

Animato e crescendo sempre.

mf

Grandioso.

ff

ff

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The melody features several triplets and slurs. The bass staff provides harmonic support with chords and single notes. Below the staves, there are markings: "Ped." followed by an asterisk, repeated across the system.

Second system of musical notation. Treble and bass staves. The treble staff includes a *rit.* (ritardando) marking above the staff. The melody continues with various rhythmic patterns. The bass staff continues with harmonic accompaniment. Below the staves, the "Ped." and asterisk markings are repeated.

Third system of musical notation. Treble and bass staves. The treble staff begins with an *a tempo.* marking. The melody features more triplets and slurs. The bass staff continues with harmonic accompaniment. Below the staves, the "Ped." and asterisk markings are repeated.

Fourth system of musical notation. Treble and bass staves. The treble staff includes a *rit.* (ritardando) marking above the staff. The melody continues with various rhythmic patterns. The bass staff continues with harmonic accompaniment. Below the staves, the "Ped." and asterisk markings are repeated.

Animato. ♩ - 144.

Fifth system of musical notation. Treble and bass staves. The treble staff begins with a forte (*f*) dynamic and an *a tempo.* marking. The melody is more active, featuring many sixteenth and thirty-second notes. The bass staff continues with harmonic accompaniment. Below the staves, the "Ped." and asterisk markings are repeated.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time, with a tempo marking of "Allegretto". The score consists of two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a simple, folk-like style, with a melody that is easy to remember. The piano accompaniment is simple and supportive of the melody. The score ends with a double bar line and a repeat sign.

ad lib

p

pp

Tempo I.
Grazioso.

* *L'ad.* *

L'ad. * *L'ad.* * *L'ad.* * *L'ad.* * *L'ad.* * *L'ad.* *

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in treble and bass clefs, with a key signature of one sharp (F#). The melody is in treble clef. The lyrics are written below the piano part. The score includes a tempo marking "rit." (ritardando) and a dynamic marking "p" (piano). The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score is divided into measures by vertical bar lines. The piano part includes various musical notations such as notes, rests, and fingerings. The voice part is indicated by a single note in the first measure, with the lyrics "The Rose Tree" written below it.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a dynamic marking of *pp* (pianissimo) in the final measure. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 10 measures. The first measure is marked with a piano (*p*) dynamic. The final measure is marked with a pianissimo (*pp*) dynamic. The score includes fingerings (4, 5, 1, 2, 3, 4, 5, 4, 2, 1, 4, 5, 4, 5) and articulation marks (accents, slurs). The piece ends with a double bar line.

Andante.

LA MOZELLE.

Moderato. ♩ - 144.

VALSE BRILLANTE.

B. M^c N. Ilgenfritz.

Cantabile.

The musical score for 'La Mozelle' is written for piano and bass. It begins with a Moderato tempo of 144 beats per minute. The first system is marked Cantabile. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. The tempo changes from Moderato to Cantabile and then to Tempo di Valse. The score is numbered 1878-7 and is copyrighted by Kunkel Bros. 1891.

The P^s signify Ped.

1878-7
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Cantabile.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Ped.', 'cres.', 'f', and 'p'. The piece is marked 'Cantabile.' and the page number '4' is in the top left corner.

System 1: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Pedal markings are present below the bass staff.

System 2: Similar to System 1, with a melodic line in the treble and accompaniment in the bass. Pedal markings are present.

System 3: The melodic line continues with more complex rhythms. Pedal markings are present.

System 4: The melodic line features a crescendo ('cres.') and a forte ('f') dynamic. The bass staff has a more active accompaniment. Pedal markings are present.

System 5: The melodic line features a piano ('p') dynamic and a more complex rhythmic pattern. Pedal markings are present.

System 6: The melodic line features a forte ('f') dynamic and a complex rhythmic pattern. Pedal markings are present.

5

First system of a piano piece. The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment. Pedal markings are present below the bass staff, along with asterisks indicating specific points of interest.

8

Second system of the piano piece. It begins with a forte (*f*) dynamic. The right hand continues with intricate melodic patterns. Pedal markings and asterisks are used throughout the system.

Scherzando.

Third system, marked *Scherzando*. The tempo and character change. The right hand has a more rhythmic, dance-like quality. Pedal markings and asterisks are present.

Fourth system of the piano piece. The right hand features a melodic line with a trill (*trif.*) near the end. Pedal markings and asterisks are used.

a tempo.

Fifth system, marked *a tempo*. The tempo returns to the original. The right hand has a melodic line with a trill (*trif.*) near the end. Pedal markings and asterisks are used.

Sixth system of the piano piece. The right hand features a melodic line with a trill (*trif.*) near the end. Pedal markings and asterisks are used.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: * P. * Ped. * Ped. * Ped. * P. * Ped. * P. Ped. Ped. * P. * Ped.

Fourth system of musical notation. Treble and bass staves. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *f* *dolce.* *p*

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. * Ped. Ped. Ped. * Ped.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *cres.* *cen* *do* *f* *p*

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the piano (right hand) and the bottom staff is for the celeste (left hand). The key signature is B-flat major (two flats) and the time signature is 3/4. The score consists of 16 measures. The piano part features a series of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The celeste part provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the celeste staff. The score is written in a clear, legible style with standard musical notation.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a repeating bass line with chords, and the voice part has a melody with some trills and grace notes. The score is divided into measures, with some measures containing multiple notes or chords. The word "Ped." (Pedal) is written below the piano staff at the end of several measures, indicating when to use the sustain pedal.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The tempo is marked "Allegretto". The piece consists of 16 measures. The first measure is marked "Ped." (Pedal). The second measure is marked "Ped.". The third measure is marked "Ped.". The fourth measure is marked "Ped.". The fifth measure is marked "Ped.". The sixth measure is marked "Ped.". The seventh measure is marked "Ped.". The eighth measure is marked "Ped.". The ninth measure is marked "Ped.". The tenth measure is marked "Ped.". The eleventh measure is marked "Ped.". The twelfth measure is marked "Ped.". The thirteenth measure is marked "Ped.". The fourteenth measure is marked "Ped.". The fifteenth measure is marked "Ped.". The sixteenth measure is marked "Ped.". The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some markings above the staff, including "5", "4", and "5", which likely refer to fingerings. The piece ends with a final chord in the sixteenth measure.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/2 time, key of B-flat major, and consists of 16 measures. It features a piano (p) and a vocal line. The piano part includes a crescendo (cres.) and a forte (f) section. The vocal line includes a first ending (1.) and a second ending (2.). The score is marked with "Ped." (pedal) and "mf" (mezzo-forte).

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (16, 15, 12, 5). Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings: *Ped.*, *Ped.*, ***, *Ped.*, *Ped.*, *Ped.*, ***.

Second system of musical notation. Treble staff has a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1). Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *cen.*. Pedal markings: *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Third system of musical notation. Treble staff has a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1). Bass staff has a harmonic accompaniment. Dynamics include *f*, *p*, and *do.*. Pedal markings: *Ped.*, ***, *Ped.*, *Ped.*, ***, *Ped.*, *Ped.*, ***.

Fourth system of musical notation. Treble staff has a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1). Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *cen.*. Pedal markings: *Ped.*, ***, *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Fifth system of musical notation. Treble staff has a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1). Bass staff has a harmonic accompaniment. Dynamics include *f*, *p*, and *Parlando.*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, ***.

Sixth system of musical notation. Treble staff has a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1). Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *p*. Pedal markings: *Ped.*, ***, *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

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FRENCH pianos for the general trade are usually much smaller than the American make. A leading Paris firm advertises a popular style that is 3 feet 8 inches high, 4 feet 5 inches wide, 1 foot 9 inches deep. Of course, the tone is small.

A SCIENTIFIC society of Russia is making an effort to preserve the national folk-songs. A commission is sent to all the great fairs and other popular gatherings, to note down the words and melodies that may be sung at such celebrations. Upward of a hundred old songs were recently added to the collection already gathered.

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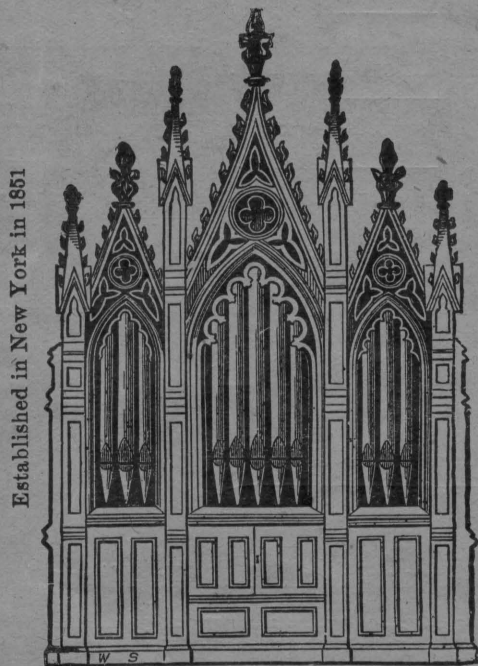
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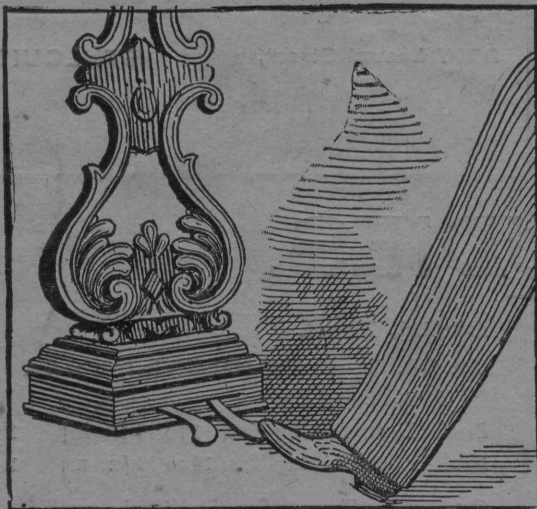
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